

E *p*

..... to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

wreath to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

cres.

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

p

us to die? *dim* Our place, our

us to die? Our place is near, our

us to die? Our place *p*

us to die? *dim* Our

there a... bide. With..... Thee the
 there a... bide. With Thee the
 there a... bide. With Thee the
 With Thee the

p *p* *p* *cres*

power of Hell the power of Hell.....
 power of Hell the power of Hell.....
 power of Hell the power of Hell.....
 power of Hell the power of Hell.....

f *f* *f* *f*

gva *loco*

..... to dare..... With Thee
 to dare With
 to dare With
 to dare With

sf

sf (H. 430)

the vic...tor's..... wreath

Thee the vic...tor's the

Thee the vic...tor's the

Thee the vic...tor's the

sf

to share with Thee with

vic...tor's wreath to share..... with

vic...tor's wreath to share..... with

vic...tor's wreath to share..... with

marcato

Thee the vic...tor's wreath.....

Thee..... the vic...tor's wreath.....

Thee..... the vic...tor's wreath.....

Thee..... the vic...tor's wreath.....

to share..... the vic... tor's
 to share with Thee the vic... tor's
 to share with Thee the vic... tor's

wreath to share, to share..... to
 wreath to share, to share..... to
 wreath to share

rall poco. to
rall poco. *to gva*

H *Maggiore. M.M. = 100*

share. It is high time..... to a-
 share It is high time..... to a-
 share It is high time..... to a-
 share It is high time..... to a-

gva *toco* 3 3 3 3 3 3

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

The piano accompaniment features a steady eighth-note bass line and chords with triplets in the right hand.

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

The piano accompaniment continues with eighth-note patterns and triplets.

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

The piano accompaniment features eighth-note patterns and triplets.

..... to a - wake out of sleep.....

..... to a - wake out of sleep.....

..... to a - wake out of sleep.....

..... 3 to a - wake out of sleep.....

p The night is..... far

p The night is..... far

p The night is..... far

p The night is..... far

spent, the day is at hand,

spent, the day is at hand,

spent, the day is at hand,

spent, the day is at hand,

(H . 430)

mp

p

the day is at hand. Let
 the day is at hand. Let
 the day is at hand. Let

the day is at hand. Let

us cast off..... the works of dark

us cast off..... the works of dark

us cast off..... cast off the

us cast off the works of dark - ness the

-ness, of dark

-ness, of dark

works of dark

works of dark

cres
 hand, the night is far spent, the day
 hand, the night is far spent, the day
 the day is at hand
 spent the day

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with sustained chords. The lyrics are: "hand, the night is far spent, the day" for the first two staves, and "..... the day is at hand" for the third and fourth staves. The piano accompaniment includes the lyrics "spent the day".

f
 is at hand. Let us.....
 is at hand. Let us.....
 at hand. Let us.....
 is at hand. Let us.....

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "is at hand. Let us....." for the first two staves, and "..... at hand. Let us....." for the third and fourth staves. The piano accompaniment includes the lyrics "is at hand. Let us.....". The piano part features a prominent triplet accompaniment in the right hand.

..... cast off..... the works of
 cast off..... the works of
 cast off..... the works of
 cast off..... the works of

The third system of music concludes the page. It features four vocal staves and a piano accompaniment. The lyrics are: "..... cast off..... the works of" for the first two staves, and "..... cast off..... the works of" for the third and fourth staves. The piano accompaniment includes the lyrics "..... cast off..... the works of". The piano part features a triplet accompaniment in the right hand. At the bottom of the page, there is a reference to "(H. 430)".

dark... ness and put.....

dark... ness and put on, and

dark... ness and put on, and

dark... ness and put on, and

on..... put on the ar... mour of

put..... on the ar... mour of light and..... put

put on the ar... mour of light and..... put

put on the..... ar... mour of light and..... put

light the ar... mour of light.....

on the ar... mour of light.....

on the ar... mour of light.....

on *gva* the ar... mour... of light *gva*

ff (H. 430)

Let us cast off the works of
Let us cast off the works of
Let us cast off the works of
Let us cast off the works of

dark-ness and put on
dark-ness and put on
dark-ness and put on
dark-ness and put on

the ar-mour of light
the ar-mour of light
the ar-mour of light
the ar-mour of light

(H. 430)

and put on

and put on

and put on

and put on

the ar...mour of light.....

the ar...mour of light.....

the ar...mour of light.....

the ar...mour of light.....

PART II.

N^o 15. Introduction, & Rect: (Bass) "WHOMSOEVER I SHALL KISS."A *Tempo di Marcia*, M.M. ♩ = 80.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Tempo di Marcia' with a metronome marking of 80 quarter notes per minute. The score is divided into two sections, A and B.

- Section A:** The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics and includes a *sf* (sforzando) marking.
- Section B:** The third system starts with a *sf* marking, followed by a *p* marking, and then a *dim* (diminuendo) marking. A section marker 'B' is placed above the staff. The fourth system includes a measure marked '8^a'.

The score features various musical notations including slurs, accents, and dynamic markings. The piano part is characterized by a steady, rhythmic accompaniment in the left hand and more melodic lines in the right hand.

The first system of music consists of two staves. The upper staff begins with a *cres* (crescendo) marking, followed by *sf* (sforzando) and *f* (forte) markings. The lower staff also starts with *cres*, followed by *sf* and *f*. The system concludes with a *dim* (diminuendo) marking and a *p* (piano) dynamic.

The second system begins with a C-clef on the upper staff. It features a *p* (piano) dynamic in both staves. The system ends with a *p* dynamic in the lower staff.

The third system continues with piano (*p*) dynamics in both staves.

The fourth system includes a *dim* (diminuendo) marking in the lower staff, followed by a *p* (piano) dynamic in both staves.

The fifth system features piano (*p*) dynamics in both staves.

The sixth system starts with a *p* (piano) dynamic. It includes *sf* (sforzando) markings in both staves. The system concludes with an *animando.* (animando) instruction in both staves.

D

Whom-so-e ..

f *cres* *f* *ff* *sf* *trem:*

-----ver I shall kiss that same is He..... Take Him and

sf *p* *sf* *p*

lead Him a --- way..... safe ----- ly.

sf *p* *cres* *sf* *p* *cres*

cres *cres*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and the instruction *sonore.* (sonorous). The notation includes various chords and melodic lines.

Second system of musical notation, continuing the piece. It includes a *gva.* (ritardando) marking above the staff. The dynamics remain *ff*.

Third system of musical notation, showing further development of the musical themes. The notation includes various articulations and dynamic markings.

Fourth system of musical notation, featuring the instruction *Animando sino alla fine.* (Accelerando until the end). The dynamics are *ff*.

Fifth system of musical notation, continuing the accelerating passage. The notation includes various chords and melodic lines.

Sixth system of musical notation, concluding the piece with a final *fff* (fortississimo) dynamic marking. The notation includes various chords and melodic lines.

Nº 16. Solo. (Contralto) "DELIVER ME O MY GOD?"

F *Poco meno, M.M. $\text{♩} = 72.$ *espressivo.**

CONTRALTO. De...li...ver me O..... my

PIANO. *p*

God, De...li...ver me O..... my God.

p

out of the hand of the wick.....

p

... ed, out of the hand of the wick.....

cres

cres

p

...ed De ... li ... ver me O my God,

De ... li ... ver me my God, De ...

... li ... ver me my God out of the hand of them.

cres

... right ... eous and cru-el man O God be not

dim *cres* *f* *p*

dim *p* *sf*

dim *cres* *sf*

far from me O my God make haste for my

p

help *cres* *f* *p* O God be not far from

cres *f* *p*

me O my God make haste for my

p *cres*

help *f* O my God O my God *dim*

f *dim*

poco rall. a Tempo.

make haste for my help for my help.

p *col canto.* *a Tempo.*

O my God make haste make

espressivo. *cres* *dim*

haste for my help O my God my

cres *f*

God make haste, my God make haste for my help.

dim *col canto.* *a Tempo.*

cres *rall* *cres*

Nº 17. Recit: (Bass.) "MASTER, MASTER."

(Contralto.) "AND HE KISSED HIM?"

Solo. (Baritone.) "JUDAS, BETRAYEST THOU?"

Chorus. "LORD, SHALL WE SMITE WITH THE SWORD?"

JUDAS.

L Allegro. M.M. $\text{♩} = 120.$ *f*

Mas ter,

PIANO.

ff *ff*

Mas ter,

p

Contralto.

And

cres *f*

cres *f*

he kis sed Him.

sf *ff*

Baritone.

Ju - - - - - das,

The first system of the musical score features a vocal line for the Baritone and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'Ju' and a dotted half note 'das,'. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter and eighth notes. Dynamic markings include *f*, *p*, and *sf*.

be - - tray - - - - - est thou the

The second system continues the vocal line with 'be - - tray - - - - - est thou the'. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p*, *sf*, and *p*.

Son of Man with

The third system features the vocal line 'Son of Man with'. The piano accompaniment continues with similar dynamics. Dynamic markings include *f*, *p*, and *cres*.

..... a kiss?

The fourth system concludes with the vocal line '..... a kiss?'. The piano accompaniment features a more active right-hand part with sixteenth-note runs. Dynamic markings include *cres* and *cres*.

Piano introduction for the chorus, featuring a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

M Allegro Agitato. CHORUS.

Tenori. *f*

Lord..... shall we smite, shall we smite with the

Bassi. *f*

Lord..... shall we smite, shall we smite with the

sword? Lord..... shall we smite shall we smite. with the

sword? Lord..... shall we smite shall we smite with the

Vocal and piano accompaniment for the chorus. The Tenor and Bass parts have lyrics: "Lord..... shall we smite, shall we smite with the sword? Lord..... shall we smite shall we smite. with the sword? Lord..... shall we smite shall we smite with the". The piano accompaniment includes dynamic markings like *f* and *sf*.

sword? for the sword of the en - e - my the sword of the en - - - - e -

sword? for the sword of the en - e - my the sword of the en - - - - e -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "sword? for the sword of the en - e - my the sword of the en - - - - e -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some melodic lines in the right hand.

- my is on ev - - - - ry side

- my is on ev - - - - ry side

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- my is on ev - - - - ry side". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte), and features a more active melodic line in the right hand.

They lay hold on bow, on

They lay hold on bow, on

The third system of the musical score continues the vocal and piano parts. The lyrics are: "They lay hold on bow, on". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, providing a steady accompaniment for the vocal line.

bow and spear, they are cru...el and have no

bow and spear, they are cru...el and have no

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "bow and spear, they are cru...el and have no". The middle staff is a vocal line with the same lyrics: "bow and spear, they are cru...el and have no". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

mer...cy they are cru...el and have no mer...cy

mer...cy they are cru...el and have no mer...cy

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mer...cy they are cru...el and have no mer...cy". The middle staff is a vocal line with the same lyrics: "mer...cy they are cru...el and have no mer...cy". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

Lord shall we smite with the sword? for the

Lord shall we smite with the sword? for the

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Lord shall we smite with the sword? for the". The middle staff is a vocal line with the same lyrics: "Lord shall we smite with the sword? for the". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

sword of the en - e - my is on ev - - - - ry side, on

sword of the en - e - ny is on ev' - - - - ry side, on

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "sword of the en - e - my is on ev - - - - ry side, on" for the first staff and "sword of the en - e - ny is on ev' - - - - ry side, on" for the second staff. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

ev' - - ry side They lay hold on bow and spear they are

ev' - - ry side They lay hold on bow, on bow and spear they are

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ev' - - ry side They lay hold on bow and spear they are" for the first staff and "ev' - - ry side They lay hold on bow, on bow and spear they are" for the second staff. The piano accompaniment includes a *marcato.* marking in the second measure of the piano part.

cru - - el and have no mer - - - - cy They lay hold on

cru - - el and have no mer - - - - cy They lay hold on bow, on

The third system of the musical score continues the vocal and piano parts. The lyrics are: "cru - - el and have no mer - - - - cy They lay hold on" for the first staff and "cru - - el and have no mer - - - - cy They lay hold on bow, on" for the second staff. The piano accompaniment continues with chords and melodic lines.

bow and spear they are cru..el and have no mer.....cy. P

bow and spear they are cru..el and have no mer.....cy.

sf

They..... are cruel and have no

They..... are cruel and have no

dim

dim

mer cy, no mer cy. Q

mer cy, no mer cy.

cres

Nº 18. Solo. (Baritone.) "ALL THEY THAT TAKE THE SWORD?" 103
 Quartet & Chorus. "O MATCHLESS RESIGNATION"

A

BARITONE. *Adagio maestoso.* M.M. ♩ = 58. All they that take the

PIANO. *f*

sword shall perish with the sword, Think ye that I can not now

pray to my Fa... ther Think ye That I can not now

pray to My Fa... ther and He shall presently give Me

pp calmo. *espressivo.* *cres*

poco cres.

..... twelve le-gions of An-gels? Think ye

poco cres.:

Soprano.

Contralto.

Tenor.

Baritone.

O matchless

O matchless

that I can not now pray to my Fa-ther

Soprani.

Tenori.

Bassi.

p

O

p

O

p

O

res...ig...na...tion, To insult and to pain

O match-less res...ig...na...tion, To insult and to pain

res...ig...na...tion, To insult and to pain

And He shall pre--sent--ly and He shall

matchless res...ig...na...tion To insult and to pain

matchless res...ig...na...tion To insult and to pain

matchless res...ig...na...tion To insult and to pain

And all for our, for our sal--va...tion That Hea...ven that

And all for our sal--va...tion That Hea...ven that

And all for our for our sal--va...tion That Hea...ven that

present-ly give me twelve le...gions twelve le...gions of

And all for our sal...va...tion That Hea...ven that

And all for our, for our sal--va...tion That Hea...ven that

And all for our sal...va...tion That Hea...ven that

ff > *dim* *p*

Hea --- ven we might re --- gain O mys - te - ry

Hea --- ven we might 3 re gain *p*

Hea --- ven we might we might re gain O mys - te - ry

An --- gels of An --- gels

ff > *dim* *pp*

Hea --- ven we might re gain mys - te - ry

Hea --- ven we might we might re gain O mys - te - ry

Hea --- ven we might re gain O mys - te - ry

ff *gva* *dim* *pp*

mys - te - ry past re - veal --- ing

mys - te - ry past re - veal --- ing

past re - veal --- ing *pp*

past re - veal --- ing *pp*

past re - veal --- ing *pp*

p
O mys-tery, mys-tery past re-veal

p
Think ye, think ye that I can-not now pray to my Fa-

love, O love beyond all thought be-yond all

love, O love beyond all thought be-yond all

love, O love beyond all thought be-yond all

p
O love, O love beyond all thought

-ing

p
O love, O love be-yond all

p
O love, O love be-yond all

-ther and He shall pre-sently give me... give me twelve

thought

p
O love be-yond all thought

thought

p
O love be-yond all thought

thought

p
O love be-yond all thought

pp *cres*

B *sf*

cres
O love be---bond all thought His wounds are for our
cres
thought be---yond all thought His wounds are for our
cres
thought be---yond all thought His wounds are for our
cres
le---gions of An-----gels and He shall.....

cres
O love be---yond all thought His wounds are for our
cres
O love be---yond all thought His wounds are for our
cres
O love be---yond all thought His wounds are for our

f *p* *f* *p*

p *cres*
heal- ing His death our life has bought His death His
p *cres*
heal- ing His death our life has 'bought His death His
p *cres*
heal- ing His death our life has 'bought His death our life has

pre--sent-ly *p* give me twelve le---gions of An---gels

p *cres*
heal- ing His death our life has bought His death our
p *cres*
heal- ing His death our life has bought His death our
p *cres*
heal- ing His death our life has bought His death our life has

sf *p* *8* *8* *p* *cres*

f death..... our life our life has bought *p* His

death..... our life has bought His

bought.... our life our life has bought His

twelve legions of An-----gels twelve

life our life has bought

life our life has bought

bought our life has bought

f *ovc* *p*

death our life our *cres*

death our life our *cres*

death our life our *cres*

le.....gions of An-----gels

His death our *cres*

His death our *cres*

His death our *cres*

His death our *cres*

cres

life has bought his death our
 life has bought his death our
 life has bought his death our

twelve legions of Angels twelve

life has bought His death our
 life has bought His death our
 life has bought His death our

8 8 f 8

life our life has bought

life our life has bought

life our life has bought

le gions of An gels Whom

life our life has bought

life our life has bought

life our life has bought

8 8 dim 8 8 8

TENORI. seek ye?

BASSI. M.M. ♩ = 108.

f

Je -- sus of Naza - reth. He said, He

Allegro moderato.

Je -- sus of Naza - reth. He said, He

f

f

f

f

said, I am a -- ble to de - stroy the tem - - - - - ple of

said, I am a -- ble to de - stroy the tem - - - - - ple of

sf

p

sf

sf

God and to build it in three days.

He is guil - ty of

God and to build it in three days.

He is guil - ty of

cres

cres

cres

f

f

sf

f

f

Baritone.

death. I am He! I am He!

death.

D *Sostenuto moderato.*

Soprano. *p*

Tenor. *p*

I the Lord have call - - - ed thee in

I the Lord have call - - ed thee in right - - - eous - - - ness, I the

Sostenuto moderato. M.M. $\text{♩} = 58.$

righteous-ness I the Lord have..... called thee have called thee in
 Lord have..... called thee in righteousness have called thee in

cres

cres

p

cres

righteousness, And will hold thy hand and keep thee
 righteousness, and will hold thy hand and keep thee, and will hold thy hand and

p

p

and will hold thy hand and keep thee. when thou passest through the waters I will be
 keep thee. when thou passest through the wa-ters I will be with thee

p

cres

with thee I, the Lord, will hold thy hand,

with thee I, the Lord, will

p

cres

and through the ri--vers, through the ri-vers they shall not o-ver-

hold thy hand and through the ri-vers they shall not o-ver.

p

cres

flow thee and through the ri-vers, through the ri-vers they shall not over-

flow thee and through the ri-vers they shall not over-

cres

cres

f *>* *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteous-ness

f *>* *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteousness and

cres *f* *>* *>* *>* *>* *dim* *>*

p *>* *sf* *>*

and will hold thy hand and keep thee. When thou pass-est

p *sf* *>*

will hold thy hand and keep thee. When thou pass-est

p *sf* *p* *>*

p *sf* *dim* *p* *>*

pp *>*

through the wa--ters I will be with thee,

pp *>*

through the wa--ters I will be with thee, and through the ri--vers

pp *pp* *>*

through the ri -- vers they shall not o ver --
 through the ri -- vers they shall not, they shall not o ver --

pp
pp
p
p

E

- flow thee.
 - flow thee. Be ye come out as against a thief..... with

Baritone.

marcato.

swords and staves! When I..... was dai -- ly

with you in the tem - - - - ple ye stretched forth no hands a -

---gainst me; but..... this is your hour..... and the

cres

cres

power of dark ness But

stacc: p >

CHORUS. A - - way with such a fel - - low

A - - way with such a fel - - low

sf

this is your hour and the
 from the earth for it is not fit that he should live The
 from the earth for it is not fit that he should live The

espressivo.
 I, the Lord, have
 I, the Lord, have
 I, the Lord, have

power of dark ness
 soul that sin neth it shall die A -
 soul that sin neth it shall die A -
marcato.
marcato.
espressivo.

call...ed thee in right...eous...ness *cres*

call...ed thee in right...eous...ness *cres*

call...ed thee in right...eous...ness *cres*

Be ye come out as a--gainst a *cres*

--way with such a fellow from the *cres*

--way with such a fellow from the *cres*

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

thief. with swords and staves with swords and

earth for it is not fit that he should live The

earth for it is not fit that he should live The

(H. 430) *sf* *p*

hand and keep thee. When thou ... passest through the
 hand and keep thee. When thou pass ... est through the
 hand and keep thee. When thou pass ... est through the
 staves. When I was dai ... ly with you in the
 soul that sin ... neth it shall die a -- way with such a
 soul that sin ... neth it shall die a -- way with such a
 wa ... ters I will be with
 wa ... ters I will be with
 wa ... ters I will be with
 wa ... ters I will be with
 tem ... ple ye stretched forth. no
 fel ... low with such a fel ... low from the earth for it is not
 fel ... low with such a fel ... low from the earth for it is not

thee and through the ri - vers they

thee and through the ri - vers they

thee and through the ri - vers they

hands a - gainst me; ye stretch - ed forth no

fit that he should live the soul that sin - neth it shall

fit that he should live the soul that sin - neth it shall

shall not..... o - ver - flow thee they

shall not..... o - ver - flow thee and through the

shall not o - ver - flow thee and through the

hands a - gainst me; ye

die a - way with such a fel - low from the earth for it

die a - way with such a fel - low from the earth for it

I will be with thee
 I will be with thee
 I will be with thee
 But this is your hour
 die. A way with such a fel ... low The soul that
 die. A way with such a fel ... low The soul that

p I will be with thee Through the ri ... vers
p I will be with thee and through the ri ... vers
p I will be with thee and through the ri ... vers through the ri ... vers
 and the power of dark ... ness but this is your hour
p sin-neth it shall die, shall die.
 sin-neth it shall die, shall die.

pp
 (H.430)

they shall not..... they shall not..... ver.....

They shall not they shall not they shall not

and the power of dark

The soul that sinneth it shall

The soul that sinneth it shall

- flow thee

- flow thee

- flow thee

- ness

rall.

But this but

die. The soul, the soul that sinneth

die. The soul, the soul that sinneth

col canto.

dim

sf *p* *sf*

this is *p* your hour *f*
 Shall die..... *p* a - way *f* with such a
 Shall die..... *p* a - way with such a

rall *a Tempo.*
 But this is your hour and the power of darkness, this is your
 fel - low *p* The soul that
 fel - low *p* The soul that

col canto.
f *p* *sf*

hour and the power of darkness.....
 sin - neth shall die, *dim* shall die, shall
 sin - neth shall die, *dim* shall die, shall

sf p *pp*
sf p

Nº 19. Recit: (Contralto.) "THEN THE BAND AND THE CAPTAIN."

Aria. (Soprano.) "THE LORD IS MY LIGHT."

H

Allegro.
M.M. ♩ = 112.

die.

die.

p

cres

p

cres

Contralto. *poco meno.*

Then the band and the

sf poco meno.

p

sf

Cap - - - - - tain and of - - - - - fi - - - - - cers of the Jews

dim

dim

1^o Tempo.

took Je ... sus and bound Him.

And all the dis ... ci ... ples for ... sook Him,

tratt!

And all the dis ... ci ... ples for ... sook Him and fled.

ancora più tratt!

Moderato. M.M. ♩ = 96.

Soprano.

The

Lord..... is my light and my sal -

---va ---tion The Lord is my light and my sal -

---va ---tion.
dolce.

p For in the time of trou - ble He shall hide..... me

dim

..... in His pa...vi...lion. The Lord is my

dim

p

p

light and my sal...va...tion, for in the time of

cres

cres

trou...ble He shall hide me in His pa...vi...lion.

cres

dim

cres

marcato. The Lord is my light and my sal.

f *p*

--va-tion for in the time of trou--ble He shall hide me in His pa--

sf *sf* *p*

--vi-----lion. He shall set me up upon a

rock and hide..... me, hide me, in His pa--

sf *p* *sf* *p*

--vi-----lion. He shall, He shall set me up upon a

sf *p* *cres* *sf* *p* *cres*

rock and hide..... me, and hide me in His pa-

---vi lion. And now shall my head be lif--ted

up . . a--bove mine e-----ne-mies round a--bout,

a--bove mine e-----ne--mies round a--bout.

The Lord is my light..... and my sal--

This system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

--va-tion, for in the time of trouble He shall hide me in His pa-

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment includes dynamic markings: *sf* (sforzando) in the first measure and *p* (piano) in the last measure.

-vi- lion, He shall,..... He... shall

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment includes dynamic markings: *p* (piano) in the second and fourth measures.

set me, shall..... set me up up-on,..... up--on a

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment includes dynamic markings: *p* (piano) in the first measure.

tratt:

rock, and now shall my head be lifted up a - bove..... mine en - e - mies round a -

col canto.

col canto.

...bout .

The Lord is my light,

p animando.

cres

p

cres

is my light..... and my sal - va - - - - tion

f

f

my salva - - - - tion.

f

N^o 20.

M.M. ♩ = 112.

sf
Allegro. *p*

sf *p* *sf* *f*

sf *p* *cres* *f* *sf*

sf *sf* *gva*

gva *sf* *p*

sf *p* *rall*

sf *p* *rall*

Chorus. (Unaccompanied) "WE SEE JESUS"

P *Andantino.* M.M. $\text{♩} = 58.$

Contralti.
Tenori 1ⁿⁱ
Tenori 2^{di}
Baritoni.
Bassi.

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

p *cres*

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels than the An...gels

lit...tle low...er than the An...gels for the

lit...tle low...er than the An...gels for the

for the suf-fer-ing of death..... crown...

for the suf-fer-ing of death..... crown...

for the suf-fer-ing of death..... crown...

suf-fer-ing of death..... crown...ed. with

suf-fer-ing of death..... crown...

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour *cres* crown...

glo...ry with glo...ry and hon...our crown-ed with

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour that He by the

ed with glo...ry and ho...nour that He by the

crown...ed with glo...ry and ho...nour that He by the

glo...ry with glo...ry and ho...nour that He by the

ed with glo...ry and ho...nour that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man by the

grace of God should taste death for ev...ry man by the

f grace of God should *dim* taste death for *p* ev'-----ry

f grace of God should *dim* taste death for *p* ev'-----ry

f grace of God should *dim* taste death for *p* ev'-----ry

f grace of God should *dim* taste death for *p* ev'-----ry

f grace of God should *dim* taste death for *p* ev'-----ry

grace of God should taste death for ev'-----ry

Q

Soprano. *p* Him hath God ex-

Contralto. *p* Him hath God ex-----al-----ted

Tenore. *p* Him hath God ex--

Soprani e Contralti. *p* man. Him hath God ex-al-----ted to

Tenori. *p* man. Him hath God ex-al-----ted to

Bassi. *p* man. Him hath God ex-al-----ted to

CHORUS.

sf *p* *sf* *p* *sf* *p*

(H.430)

...al ...ted to be a Prince..... and a
 to be a Prince and a Sa viour
 ...al ...ted to be a Prince..... and a
 be to be a Prince..... and a
 be to be a Prince and a
 be to be a Prince..... and a
 be to be a Prince..... and a
 Sa viour Him hath God..... Hath God ex.
 Him..... hath God ex
 Sa viour Him hath God hath God ex.
 Sa viour Him hath God ex
 Sa viour Him hath God ex
 Sa viour Him hath God ex

Sub

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Prince a Prince and a

Sub

Sa viour and a Sa viour

Sa viour a Sa viour

Sa viour and a Sa viour

Sa viour, a Sa viour

Sa viour, a Sa viour

Sa viour, a Sa viour

sf *dim*

p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead
p
 the first be --- got --- ten of the dead

>
 and the Prince of the Kings of the earth.
>
 and the Prince of the Kings of the earth.
>
 and the Prince of the Kings of the earth.
>
 and the Prince of the Kings of the earth.
>
 and the Prince of the Kings of the earth.
>
 and the Prince of the Kings of the earth.

lov...ed us, and wash...ed us from
 lov...ed us, and wash...ed us from
 lov...ed us, and wash...ed us from
 His Own Blood and hath made
 His Own Blood and hath made
 His Own Blood and hath made

cres
cres
cres
cres
cres
cres

our sins in His Own Blood
 our sins in His Own Blood, and hath made us
 our sins in His Own Blood
 us Kings and Priests un...to God
 us Kings and Priests Un...to
 us Kings and Priests

sf
sf
sf
sf
sf

and hath made us Kings and Priests un -- to God

and hath made us Kings and Priests un -- to

God and His Fa -- ther

Un.....to God and His Fa.....

sf

Kings and Priests un -- to God and His Fa.....ther

..... and His Fa.....ther

God and His Fa.....ther

Fa.....ther

-ther to Him be

sf

e...ver and e...ver to Him be
 e...ver and e...ver to Him be
 e...ver and e...ver to Him be
 e...ver and e...ver to Him be
 e...ver and e...ver to Him be
 e...ver and e...ver to Him be

for e...ver and e...ver to
 for e...ver and e...ver to
 for e...ver and e...ver to
 for e...ver and e...ver to

glo...ry and do...min...ion... to Him be
 glo...ry and do...min...ion... to Him be
 glo...ry and do...min...ion... to Him be
 glo...ry and do...min...ion... to Him be
 glo...ry and do...min...ion... to Him be
 glo...ry and do...min...ion... to Him be

Him be glo...ry and do...min...ion... to Him be
 Him be glo...ry and do...min...ion... to Him be
 Him be glo...ry and do...min...ion... to Him be
 Him be glo...ry and do...min...ion... to Him be

glo-ry and do-min-ion, for

ry and do-min-ion, for

glo-ry and do-min-ion, for

glo-ry and do-min-ion

ry and do-min-ion, for

glo-ry and do-min-ion for

glo-ry and do-min-ion for

cres e-ver and *Sff* e-ver glo

cres e-ver and *ff* e-ver glo

cres e-ver and *ff* e-ver glo

cres e-ver and *ff* e-ver glo

cres e-ver and *ff* e-ver glo

cres e-ver and *ff* e-ver

cres e-ver and e-ver

cres *ff*

ry and do

ry and do

ry and do

ry and do

glo ry and do

glo ry and do

min ion for

min ion for

min ion for

min ion for

min ion for

min ion for

The musical score is arranged in two systems. Each system contains six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "e...ver and e...ver glo...ry and do...". The piano part features a prominent melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. The score is in a key with one flat and a common time signature.

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a complex melodic line in the right hand with many slurs and accents, and a more rhythmic bass line in the left hand.

e - - - - - ver A - - - - - men

e - - - - - ver A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

The piano accompaniment continues with similar melodic and rhythmic patterns, including slurs and accents.

The musical score is organized into three systems. The first system consists of six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. Each vocal staff has the letter 'A' written on a dashed line, indicating a sustained note. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line. The second system shows the vocal parts with the word 'men,' and the piano accompaniment. The third system shows the vocal parts with the word 'men.' and the piano accompaniment. The piano part continues with similar textures, including arpeggiated chords and rhythmic patterns.

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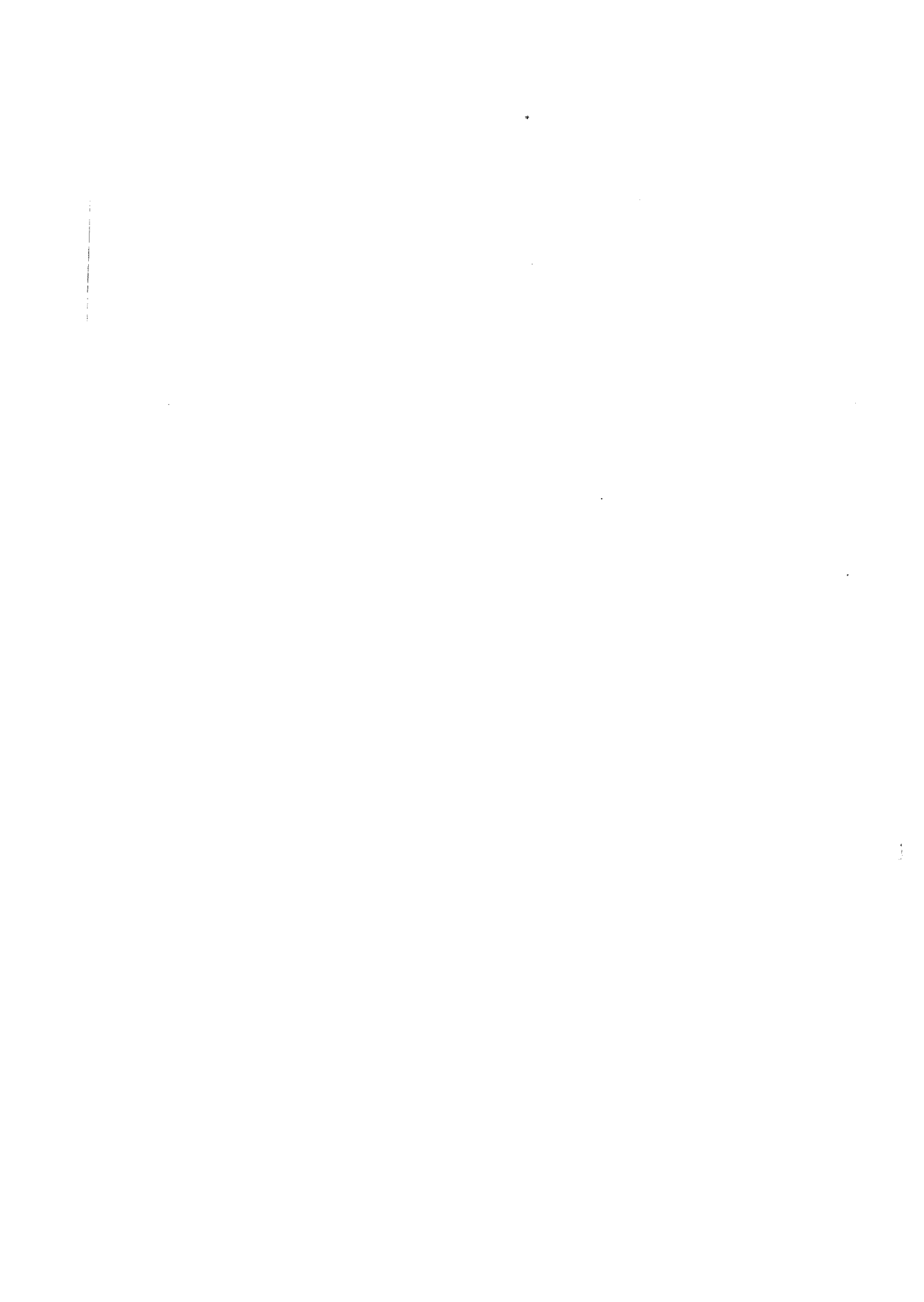
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